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### THE LYRICAL POSSIBILITIES OF POST-CLASSICAL LATIN

The medieval *artes dictandi* knew four literary styles which we would call, in modern terminology, (a) metrical poetry, (b) rhythmical (and generally rhyming) poetry, (c) prose, and (d) an art prose with metrical, rhythmical, even rhyming clause endings. Any two of these styles frequently appeared in combinations within a given work.<sup>1</sup>

In the Latin literature of post-medieval centuries there disappeared first of all the different kinds of art prose. The Renaissance felt that one could scarcely improve upon Cicero, and a writer like Muretus achieved such an incredible perfection of the Ciceronian style that his works were actually used as schoolbooks together with those of the old master himself.

Of the poetical forms it was the rhythmical and rhyming form which succumbed under the rigours of an awakened classicistic conscience. Among hundreds of poets who tried to emulate Horace, there is not one who tried to revive the ancient hymns or to write in the style of the Goliardic songs. It is characteristic that a recent anthology of Latin versions goes to such extremes as to translate a Miltonic passage not only in the style of Lucretius, but also in that of Vergil and Ovid, or that another well-known book of

versions gives not only one Horatian version of a given English text, but four!<sup>2</sup> Yet, why should one not have translated Milton in, say, leonine verse in the manner of Bernard of Morlaix, or handled that other little piece (on a parvenu) in the manner of the Goliardic songs?

A survey then of what little Latin poetry there is today discloses that it is characterized by two traits: (a) it imitates an ancient master, (b) it seldom creates, but nearly always translates. Twice in recent years the practice of writing Latin verse has been discussed in American scholarly magazines; first, briefly, by Flora E. Lynn in *Classical Journal* (45 [1949/50] 400-401), and then, extensively, by J. F. C. Richards in *Classical Weekly* (44 [1950/51] 81-85). Mrs. Lynn's motivation for translating some modern English (free) verse into Latin is mainly to give the student "the chance to go over all the words and to make a selection of poetic words," thus "making the shading of meaning easier for students to understand." In the versions that Mrs. Lynn cites, an attempt has been made at close and careful, rather literal, translation with some regard to the rhythm of the original: "We changed the wording a little in several places in order to have it nearer the rhythm of the poem, but we did not try to make Latin poetry." The results have the benefit

<sup>1</sup> E. R. Curtius, *Europäische Literatur und lateinisches Mittelalter* (Bern 1948) 156 ff.—The present article is an expanded version of a paper read at the annual meeting of the Modern Language Association, Boston, December 28, 1952.

<sup>2</sup> J. G. Barrington-Ward et al., *Some Oxford Compositions* (Oxford 1949), pp. 83-87; Rudyard Kipling and Charles Graves, *Q. Horatius Flacci Carminum Liber Quintus* (New Haven 1921), pp. 44-47, 62-67.

of being highly unusual, yet, like all free verses of a very "free" character, they constitute little prose pieces, written in a particular spacing of the lines, rather than poems defined as literary configurations characterized by any thorough metrical, rhythmical, or rhyming principles. In fact, Mrs. Lynn candidly admits that "we selected for our classwork some poems in free verse, which is much easier to translate." The students "even tried, so far as possible, to find words having the same number of syllables." Yet, on the whole, the purpose of the whole exercise was that the students would get used to the idea "that there must be a selection of suitable words, not just any words that appear in the vocabulary."

Professor Richards does not advocate such a comparatively primitive method of verse translation. His concern is the traditional one of rendering an English text in Latin elegiacs, preferably of the Ovidian kind. Yet, however more advanced and difficult his methods are, their motivation is the same, that is, essentially pedagogical. "In the process of writing it [Latin verse] the student becomes aware of the problems faced by the Roman poets, which he merely took for granted while translating from Latin into English. He becomes more aware of their art that conceals art, of their delicate turns of phrase, their charm of expression, and their feeling for contrast, balance, and word-order. And his enjoyment of Latin poetry is at once increased, for he now reads with far greater sensitivity." While Mrs. Lynn's high school classes only try to translate an English poem as closely as possible into Latin with some regard to choice of words and rhythm, Professor Richards' college classes (like any number of English school and college classes) try to transform an English poem into a Latin poem that would resemble as closely as possible not the English original, but other poems of the ancient master chosen as a model. Thus Richards recommends that we choose, in order to have a model for comparison, an English poem that has already been translated by other scholars, and that one begin the study of Latin verse by writing elegiacs: "... at a later stage the student might also like to imitate the Sapphics and Alcaics of Horace or the hexameters of Vergil." And "It is better to imitate Ovid, whose great virtue is lucidity, rather than a difficult writer like Propertius."

Common to both writers, and common to all who write Latin verse today, then, is the educational intent, the preference of translation over free creation, and the avowed intent of either imitating the manner of the English original or, what is much more frequent and, so to speak, the "correct manner," of still more slavishly imitating an ancient master. Now and then, of course, it happens that the educational intent is no longer pursued and that these translations and imitations are made and enjoyed for their own sake, either as serious works of derivative art or as

spoofs of a somewhat stilted and absurd manner of expressing a simple English poem.<sup>3</sup> Professor Richards actually does recommend the writing of original verse after the ancient pattern, once the student has achieved enough proficiency in the production of correct elegiacs. In fact, he suggests (p. 83) the formation of a club for Latin verse composition whose members could find critics for their own verses, if necessary at another school or college through the mail. Poetry thus becomes an intellectual hobby.

All this is without doubt interesting and useful, yet somehow remote, the warming over of the cold ashes of poetical forms that have long since died, a curious poetical Byzantinism, good for your mind, good even for the refinement of your taste, but really not poetry at first hand—always translated poetry, always imitated genius, always donnish exercises whose highest aim is antiquarian correctness.

The aim of all art is to create enjoyment, and though we do not deny that the usual Latin poetry as an exercise

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<sup>3</sup> See Barrington-Ward and Kipling and Graves, especially Barrington-Ward, pp. 124 f.

in imitation and translation gives a sophisticated enjoyment to its few selected readers, we doubt that this enjoyment is anywhere near that kind of enjoyment with which we read original English verse. It is rather cleverness, philological knowledge, linguistic skill, and faultless taste that we admire, but not poetical genius.

Let us then analyze an example of this school poetry to see where its shortcomings lie. Mr. T. F. Higham<sup>4</sup> renders the last melancholy stanza of one of Housman's poems

Oh worse remains for others,  
And worse to fear had I  
Than here at four-and-twenty  
To lay me down and die.

by

fata superstibus restant graviora; fuerunt  
et mihi, qui pereō, fata timenda magis.  
nonne ter octonis numeranti messibus annos  
hic praestat posito corpore velle mori?

We have no quarrel with this translation, yet we cannot but find that the essential qualities of Housman's poems have been lost. Which were they? Simplicity for one, directness, a particular rhythm and a simple rhyme scheme which underlines the one word that is of highest importance, namely "die." You are no longer simple when you say instead of "four-and-twenty" *ter octonis numeranti messibus annos*; you are no longer direct when you replace "than here . . . to lay me down and die" by *nonne . . . hic praestat posito corpore velle mori*; you have not caught the least glimmer of that beautiful, simple, conversational rhythm of "Oh worse remains for others" when you say *fata superstibus restant graviora*; and there is certainly no rhyme or alliteration to underline "*mori*." "Correct" as Higham's version may be—and it certainly is as good as anything done in school poetry—it simply is not poetry in its own right.

We do not know exactly how the ancients heard or read or recited their poems, but we certainly do no longer enjoy poetry in the same way they did. Poetical utterance to be effective, to give *poetical* enjoyment, must today, over and above its appeal to the intelligence, use those subtle means of assonance, alliteration, rhyme, rhythm, and accent which speak to our emotions. It must seriously be doubted if a metrical, quantitative rhythm (in pure form anyhow impossible in English) has any emotional impact at all. The only rhythm that really appeals to us and that appealed to those who spoke (and speak) Latin after the classical age is accentual rhythm. Post-Classical Latin is a modern language, and in all modern languages rhythmic feeling expresses itself in stress accents, not in the metrical counting of syllables. Classicistic poets who used hexameters and other classical meters actually bent the ancient metrical form to conform to the stressed rhythm of modern poetry by the simple expedient of letting stress and metrical accent fall on the same syllable, thus assuring

the victory of the stress accent principle. Any attempt to introduce a metrical system into English (or German or French or Italian) poetry, disregarding the "natural" stress accent of words would be doomed. It simply cannot be done, not only because our modern languages do not ordinarily make a valid distinction between long and short syllables (German does, to a certain degree), but also because the poetical principle involved would not have any esthetical significance for us, would not enhance our enjoyment, would but remain an antiquarian exercise, would make it in fact impossible to read or to pronounce such a poem.

In other words, if Latin is to be used meaningfully at all as a vehicle of lyrical expression in our time, it can do so only if it conforms to those usages that are at all poetically meaningful to us, if it adopts stress-accented rhythms and uses rhymes wherever they are feasible and appropriate. It was exactly this modern lyrical feeling, constituting a considerable advance over the ancient system in directness and emotional appeal, that made the medieval hymn writers under the pressure of religious exaltation write as they did.

Can Latin then still be used as a living language and can it be used as a vehicle of contemporary feeling? The answer depends, of course, upon our definition of a living language. Certainly, Latin is no longer a living language in the sense that English is, it is no longer spoken on the market place or in the halls of justice or learning, yet the forms of linguistic life do not only include those of languages spoken in daily life, but also those spoken only in special domains, existing only within a specific spiritual or intellectual realm, like Sanskrit or like Hebrew before it became a living language again. Moreover, there is scarcely a sentence in English through which a pale afterglow of some Latin word does not gleam and shine and there is certainly still the solid Latin foundation on which the Romance languages were built. Latin still exists, if only by reflection or pious conservation. Nevertheless, the Latin word in itself, being the basis of the modern derivative, exhibits a poetical strength and directness which its late descendant no longer has. "*Solitudo*" is still a beautiful word, though we have "*soledad*" and "*solitude*"; "*plorare*" is still a strong word, though we have "*pleurer*" and "*plarren*"; "*peregrinus*" is still wonderful and etymologically obvious, though we have "*pèlerin*" and "*pilgrim*." Indeed, the charm of that neo-Latin poetry which we envisage is based to a large extent on the psychological enrichment that the primitive Latin word has received in its passage through different centuries and nations.

There is nothing to prevent us from conceiving poetry as a higher form of speech or, if you will, a form of speech on a higher level. Obviously, then, a poetical language, openly used as such, can only enhance the poetical value of whatever is written in it. We frequently use a "poetical," "high-level" English in modern English poetry. The

<sup>4</sup> Barrington-Ward, p. 134 f.

language level of a poem is certainly not that of the business letter; why should it not be a different language altogether?

Yet, one will ask, what is there in Latin that could not be expressed equally well in English? Well, for one thing: purity. And after that: brevity; finally: melodiousness.

Purity. There are scarcely any Greek or Germanic words in Latin. It is a language moulded in one pattern, formed in one material, not a growing together, as English is, of two language systems, not cluttered with foreign words as all modern languages are, a language with a stronger and more specific flavor than any of the modern languages, an original, not a derivative language, a young language. Languages arrested at a fairly early stage of their development, like Greek, Russian, German, the Nordic languages, and Latin, are in many ways capable of more intense expression than their grown-up brothers, French, English, Spanish, and Italian. Their inflected character effects a greater concentration of symbolical communication within the single word, in contrast to that of a series of words which receive part of their meaning from their relative position to each other. Let us, however, be a bit more specific. Milton writes in *Paradise Lost*:

A Globe far off  
It seem'd, now seems a boundless continent,  
Dark, waste, and wild, under the frown of Night  
Starless expos'd, and ever-threatening storms  
Of Chaos blustering round, inclement sky;

Mr. J. G. Barrington-Ward<sup>5</sup> translates this by

Ille globus longe spectanti, at terra videtur  
iam propior, sine fine patens; iacet usque tenebris  
obsita, vasta situ, torva sub nocte, neque ulla  
desuper astra micant; nimbis Chaos obstrepat atria  
undique et implacidi dura inclementia caeli . . .

It is our contention that the emotively stronger words in Milton's version are the Anglo-Saxon words ("dark," "waste," "wild," "threatening," "blustering"), while the words of Latin origin still constitute something of a foreign element in this language ("globe," "continent," "exposed," "inclement"). We maintain that if Milton could have used Anglo-Saxon words for those Latin-derived words, the poetical beauty of the passage would have been enhanced. The main body of English is after all of Germanic origin and our linguistic feeling is essentially Germanic. Therefore we think that "inclementia caeli" is lyrically speaking a somewhat better formulation than "inclement sky." Of course, the whole argument is not very new. The particular shortcomings of English have been dealt with over and over again by poets and by critics. These same weaknesses, of course, also make for possibilities of elegant, ironic, detached statement denied to those other more brutal and direct languages.<sup>6</sup> The only addition to

the old argument from our side is that one way of avoiding the impurity of English speech is to pour it into the cleaner mould of Latin.

The second argument which we allege in favor of Latin as a vehicle for lyric is its brevity. Now, it may be doubted if this is actually an advantage. We are no longer used to a slow and intensive reading in depth. On the contrary, we are advised by a writer in a publication that has the highest pedagogical blessing:

"Stop wasting time on details . . . Don't let an occasionally perplexing paragraph, page, or chapter slow you down . . . Keep speeding through . . . Budget your time. Say to yourself: I have this novel and I want to finish half the book tonight and the other half by tomorrow, you will speed up, because you will have to. You will develop tricks of getting ahead, of skimming parts that are less essential, of looking for main ideas, of reading at your top potential rate . . ."

We add that you will also develop tricks of never understanding, let alone appreciating lyrical poetry. In fact, you will scarcely notice it. A poem like Housman's famous "With rue my heart is laden" can easily be finished off in two seconds. The whole (insane) idea of fast reading as a desideratum has to be discarded before we can begin discussing the enjoyment of lyrical poetry. Evidently, another kind of reading, a slow, sipping, meditative reading, is necessary to enjoy lyrical beauty at all. It is another question whether our civilization gives us still time and opportunity to pursue this kind of literary pleasure. But, suppose it did, would not a poetical form which forced us to read *as slowly* as possible have an artistic advantage over one which by its nearness to everyday speech and everyday reading lets us race ahead, without really "getting" it? The intellectual content of the average lyrical poem is thin, most of the time repetitive and conventional. (Spring is always beautiful, Love is gay or sad, People die. All lullabies can be reduced to one word: Sleep!) Yet it lives, if it lives at all, by its emotional content. This emotional content is a function of its form, of the choice of words, of the rhythm, of its length or brevity, etc. Consequently a poem which forced us to notice its form, even to translate it, to ponder every single word in it, has the edge over one in the common tongue. Enjoyment in the ivory tower? Certainly! Ivory towers are good places to be in, especially while reading poetry. Latin can concentrate and distill the essence of a thought or feeling to an incredible degree, and thus makes us ponder and meditatively enjoy what we would otherwise carelessly toss aside.

The final argument in favor of an original Latin poetry after the medieval pattern lies in its melodiousness. In a

<sup>5</sup> *Ibid.*, p. 81.

<sup>6</sup> Cf. Aldous Huxley, "The Olive Tree," in H. C. Combs (ed.), *A Book of the Essay* (New York 1950) 468 f.

<sup>7</sup> Norman Lewis, "Reading Better and Faster," in *Good Reading* (New York: The Committee on College Reading, 1952; 20th Anniversary Edition, sponsored by the National Council of Teachers of English) 4 f.

profound meditation on the character of vowels, the German writer Ernst Jünger mentions the fact that in the change that Latin words underwent in their course through the medium of the Romance languages there has always been a lessening of their weight (poetically felt), especially through the fact that the clear and pure Latin vowels have been flattened.<sup>8</sup> *Plumbum* becomes *plomb*, *ala* becomes *aile*, *virgo* becomes *virgen*, *insula* becomes *isle*, *ile*, and *Insel*. And so it goes. The revitalization of the old, original form has its special merit and has it doubly so, because the connotations of later developments give it a curious ambiguous charm and because its strong archaic flavor can be used to good poetical advantage, wherever necessary. Latin is rich in vowels, and its vowels are pure vowels, not those curious in-between vowels and diphthongs in which English is so rich. This vowel music is one of the most powerful lyrical means that Latin commands. Jünger cites the stanza.

Nulla unda  
Tam profunda  
Quam vis amoris  
Furibunda

and its German translation

Keine Quelle  
So tief und schnelle  
Als der Liebe  
Reissende Welle.

and adds: "And yet the difference between this translation and its original is not less deep than that between nixies and the Sirens or between a source and a cistern. Here (in the German version) water is mirrored in its light, mobile, transparent quality and there in its dark and unfathomable character."<sup>9</sup> Exactly: even if we do not concede that the Latin original is more melodious, we must concede that it expresses certain lyrical connotations, deeply rooted in primeval concepts and racial attitudes towards the world, which are unique and belong to Latin alone. Does that make other languages inferior? Of course not. Each language has fields in which it can express itself uniquely and where no other language can follow. We do not advocate replacing English poetry by Latin, but allowing the poet who feels that he can express certain moods and experiences better in Latin than in English to do so. If we compare the language which a poet uses to a pipe organ, we advocate only the addition of a new register to that organ.<sup>10</sup>

<sup>8</sup> Ernst Jünger, "Lob der Vokale," *Blätter und Steine* (Leipzig 1943) 44-85.

<sup>9</sup> *Ibid.* 50.

<sup>10</sup> Among specimens of modern Latin poetry of the type I have in mind I might mention Baudelaire's "Franciscæ Meae Laudes," *Les Fleurs du Mal* (Paris 1908), p. 181; several very beautiful poems by Lionel Johnson (*Poetical Works* [London 1915]), notably that entitled "Ad Patronum," *op. cit.*, p. 264; a long hymn by G. M. Hopkins (*Note-books and Papers* [London 1937], p. 235); a translation by Robert Tyrrell of Hood's "Bridge of Sighs" in the Bodley Head *Florilegium Latinum*,

I will close my remarks with the melancholy and obvious reminder that, while school poetry needs only intelligence and training, this kind of original Latin poetry needs a strong lyrical talent over and above the mastery of the Latin tongue. Latin poetry ceases to be a scholar's task and becomes a poet's instrument. Whatever then is written today in this age-old and yet quite new medium must stand on its poetical and lyrical qualities alone, and in judging it the classical scholar must give way to the literary critic.

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## REVIEWS

**Principium Sapientiae: The Origins of Greek Philosophical Thought.** By F. M. CORNFORD. Edited by W. K. C. GUTHRIE. Cambridge: At the University Press, 1952. Pp. viii, 271. \$5.00.

This is the work on which Cornford was engaged at his death. It divides into two halves. In the first, entitled "Empiricism Versus Inspiration," it is argued that the quarrel between poetry and philosophy is evidence of a common field of interest which had once been the preserve of a single figure, still extant in the shaman; this figure was later broken down into the three types of poet, prophet, and sage. Significantly, the three types continued to abide by the original assumption that all knowledge which lies beyond the reach of the senses in everyday experience must be revealed by divine inspiration. Thus Burnet was wrong; with the partial exception of the doctors and a few others, the experimental technique was not known among the early philosophers. To prove this point, Cornford rather surprisingly turns to the procedure of Epicurus. He feels that if the Ionians had had an experimental technique, Epicurus, the supreme materialist, would have availed himself of it. Instead, we find the totally unscientific *epibolê dianoias* which reminds us of the primitive view that the mind may occasionally leave the body to refresh itself at the source of knowledge. Plato, too, was reduced to his "shamanistic" *anamnêsis* which is analogous

Vol. I (New York 1899); certain pieces of Hermann Weller in his *Carmina* (2d ed.; Tübingen 1946). Mention should also be made of a number of poems by Professor John Colby of Andover, probably the foremost practitioner of this kind of verse in the United States today, which have appeared in recent volumes of *The Classical Outlook*. Of some interest in this connection is the experiment of the German poet Stefan George, who invented an artificial, Latin-derived poetical language which he called "Romanisch" and into which he translated a few poems: see Stefan George, *Gesamt-Ausgabe der Werke* (Berlin 1927/34) XVIII, pp. 130-131.



to the "inspiration" of Democritus, Hesiod, and others. Apparently Cornford does not distinguish between a passive "inspiration" and an active "ecstasy"; Hesiod is said to have looked upon his creative intuition in more or less the same light as Homer, or Heraclitus, or Empedocles. These pages are rather disturbing in their tendency to group a large variety of subtly differentiated phenomena under one and the same vague and inclusive rubric.

The Ionians, then, in their lack of a truly scientific technique, were only the heirs of a tradition of "inspired" vision. Now what about the content of their teaching? This is the subject of the second part, entitled "Philosophical Cosmogony and Its Origins in Myth and Ritual." Cornford begins with a chapter on the system of Anaximander which seems to the reviewer much the best thing in the book. The Unlimited, we learn among other details, is neither infinite in extent nor qualitatively indeterminate, but a homogeneous uninterrupted divine sphere from which the various contrasting masses, and the great cosmic cycles, came to be evolved. This system, and indeed the Ionian system of cosmogony in general, for which Cornford provides a striking tripartite formulation (p. 189), is found to be merely an older mythological construct stripped of its divine apparatus. There are analogies between Hesiod, *Genesis* I, and the Ionians. The *Theogony*, in fact, presents the more abstract system, in which Gaia and Uranos are merely cosmic masses, along with (after line 132) the older anthropomorphic conception. Hesiod's story of Zeus is seen as a hero tale of the standard Frazerian pattern, here divided into seven phases (instead of Lord Raglan's twenty-two). In the end, the cosmogonic myth is associated with a ritual such as the Babylonian New Year Celebration; and, "the ritual is prior to the myth" (p. 237). This portion of the book is the least finished; there are statements which do not square with the final summary which the editor has prepared from the author's notes. The upshot of the argument is, however, clear: Ionian philosophical speculation ultimately derives from Syrian or Sumerian ceremonial hymns, themselves based on a primeval pre-agricultural ritual.

This reviewer was greatly stimulated by some sections of the book, and somewhat uneasy over others. The second half in particular is subject to the same kind of criticism which has been levelled against T. H. Gaster's *Thespis* (cf., e.g., *Rev. of Rel.* 16 [1952] 163-166). For the rest, here are three comments: (1) The correlation between shamanistic (Thracian?) inspiration and (royalist?) Babylonian mythology is not made clear. (2) Even if the Ionians inherited the traditional pattern of cosmogony, the fact remains that they sloughed off the divine apparatus. Cornford does not ask why; but is this not the major mystery? (3) Cornford seems to assume that there are only two ways of looking at the problem: (a) the nineteenth century view that philosophy

developed as a protest against religion, and (b) the right view, that philosophy started as an extension of religion. He does not allow for a third view, surely held by Burnet, that there is little contact between religion and philosophy, except that both are products of the human mind, and therefore obey some of the same formal laws. The following passage is instructive (p. 109): "The great pre-Socratic thinkers . . . have not . . . two distinct versions of the universe—a religious one for Sundays and a scientific one for weekdays. Each has a single, unitary vision. . . ." It could be effectively argued that no man has merely one vision of the universe; even Durkheim's primitives, who have had so much to do with the shaping of Cornford's thought, have at least two approaches to reality. Actually Cornford's unitary vision, the merger of philosophy and religion, has a very old-fashioned look about it.

Needless to say, in spite of its incomplete state the book contains many fascinating passages. If it is not as stimulating as *From Religion to Philosophy*, that may be due in part to the fact that we have learnt much in the past forty years, and that striking hypotheses can no longer be produced with the same unselfconscious and exhilarating gusto.

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**Platon et l'art de son temps (arts plastiques).** By PIERRE-MAXIME SCHUHL. ("Bibliothèque de Philosophie Contemporaine.") 2d ed.; Paris: Presses Universitaires de France, 1952. Pp. xxiv, 141. Frs. 600.

This is the second edition, revised and enlarged, of a study that originally appeared in 1934. The changes in the text are slight, but a new introduction of fourteen pages has been added, and the bibliographical references in the footnotes have been carefully brought up to date and some important references that were omitted in the first edition (e.g., Collingwood's article in *Mind*, N. S., 34 [1925] 154-172) have been added. More than a third of the items in the bibliographical index are new. The index of references to ancient texts includes fifty-five new passages, forty-seven of which are in the works of Plato.

Schuhl endeavors to show that Plato's critical attitude towards art is based ultimately on his dislike and distrust of the illusionism and impressionism which were just appearing in sculpture and painting in his own day, and which were akin to the element of *apatê* in the prescriptions and practice of the sophists. Schuhl's handling of the archaeological evidence has been criticized by Webster (*CR* 48 [1934] 239), but this essay is still valuable as the most complete and readily available discussion of all the passages in which Plato refers to art or to works of art.

There are four chapters of text (Ancients and Moderns, Illusion, Pure Beauty and Imitation, Value of Art), followed by nine appendices (Archaizing Tendencies at

Athens in the 4th and 5th Centuries, *Ti to skênographikon*, Empirical Origins of Modern Perspective, Gorgias and the Esthetic of Illusion, Expressionism in the *Memorabilia*, Plato and the Technique of the Arts, Animated Statues and Inert Images, The Notion of Tangency, Free Investigation *vs.* Codification of Art). The indices are admirably full. The bibliography is extensive, and includes the work of archaeologists and historians of art.

HERBERT S. LONG

HAMILTON COLLEGE

**The Tradition of the Minor Greek Geographers.** By AUBREY DILLER. ("American Philological Association, Philological Monographs," No. 14.) Lancaster, Pa.: Lancaster Press, 1952. Pp. x, 200; 3 plates. \$5.00.

A treatment of the text history of the minor Greek geographers has long been overdue. Professor Diller's previous excellent work in the field of ancient Greek geography clearly marked him as the logical person to undertake this difficult task.

Diller presents in the first two sections of his book the results of an admirably thorough scrutiny both of the entire manuscript tradition (pp. 3-47; he collated most of the manuscripts in the original and worked in addition with photographic reproductions) and of a widely scattered literature which stretches over more than four hundred years and amounts to 452 items (pp. 48-101). This bibliography, too, with Diller's valuable comments, covers *all* the minor Greek geographers. It is organized chronologically, according to authors, with the items numbered throughout. The index of geographers (pp. 188-189) renders it possible to assemble in a short time complete bibliographies for any of the treatises comprised in the corpus.

The first section shows the author at his best, as he unravels the complicated relationships among the manuscripts. His final conclusions, summarized in the stemma on p. 47, demonstrate that one Marcian, who probably lived not long before Stephanus Byzantius and may have been his contemporary, seems to have had a hand in compiling the corpus from which the famous cod. Paris. gr. suppl. 443 saec. XIII (= D) is derived. This opens with the works of Marcian himself, one of which is his edition of Menippus of Pergamum's *Periplus*, and further contains, among other works, Ps.-Scylax' *Periplus* and the *Periegesis* (of Ps.-Scymnius) *ad Nicomedem regem*, in the midst of which it breaks off. With this tradition (the "D corpus") the "A corpus" is somehow connected, represented by cod. Pal. gr. 398 saec. IX (= A) and its apographon, the Athos MS., cod. Vatopedi 655 + Paris. gr. suppl. 443A + Brit. Mus. 19391 saec. XIV (= B). B is of vital importance because it preserves the contents of portions of A which are now missing.

Among the treatises contained in the A corpus are also Arrian's *Periplus of the Euxine Sea* and the anonymous work of the same title which purports to be by the same author, and with which the remainder of Diller's book is primarily concerned. Diller presents us not only with a new edition of this *Periplus* (= Eux.), largely on the basis of B, replacing thus C. Müller's antiquated edition in *Geographi Graeci Minores* I (1855), which an appendix in *FHG* V (1870) had brought only provisionally up to date, but he has also added reconstructions of two of the three main sources from which Eux. is compiled (the third is Arrian's *Periplus*): Menippus' *Periplus* and Ps.-Scymnius' poetical *Periegesis*. Of both these works, as has been noted, small portions survive in codex D, but for the Black Sea they are almost entirely lost, and we consequently depend on Eux. Particularly welcome is the new text of Ps.-Scymnius because of this author's extensive use of Ephorus. Diller has not repeated the first 721 lines of the poem preserved in D and printed in *GGM* I 196-225. The editions of Eux. and Menippus are equipped with prolegomena and commentaries.

Diller, in editing Eux. (dated "... not earlier than the latter half of the sixth century. A later period may be possible" [p. 113]), holds that there are "two strata of corruption in Eux., one original, being copied by the author from his sources, and the other secondary, being introduced by scribes copying Eux. itself" (p. 116). As Diller feels that there exist no criteria by which to distinguish between the two types of errors, he has reproduced the text "*just as it is in the MSS. (or MS.) of Eux.*", leaving all emendation to the editors of the sources" (p. 116). As I cannot discuss this problem in a brief review, I must limit myself to expressing my disagreement with this extreme scepticism: cf. A. G. Roos' remarks in his excellent edition of Arrian (II [Leipzig, Teubner, 1928] xvi).

This objection notwithstanding, Diller's book is a contribution of the first order. It will immensely facilitate the task of editing anew the corpus of the minor Greek geographers to supersede Müller's meritorious, but—after a century—necessarily obsolete work. The American Philological Association merits our thanks for having made accessible Diller's important investigations.

HERBERT BLOCH

HARVARD UNIVERSITY

**Medieval and Modern Greek Poetry: An Anthology.** By C. A. TRYPANIS. Oxford: At the Clarendon Press, 1951. Pp. lxiii, 285. \$4.25.

This book is designed to satisfy a need for reading material in medieval and modern Greek poetry in English and European universities—in American universities these studies have not yet started seriously.

(Continued on p. 171)

THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

FORTY-SIXTH ANNUAL MEETING

FRIDAY and SATURDAY, APRIL 17 and 18, 1953

In Conjunction with the Annual Meeting of

THE PHILADELPHIA CLASSICAL SOCIETY

at

THE BENJAMIN FRANKLIN HOTEL

and

THE MUSEUM OF THE UNIVERSITY OF PENNSYLVANIA

PHILADELPHIA, PENNSYLVANIA

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PROGRAM

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FRIDAY, APRIL 17

BENJAMIN FRANKLIN HOTEL

10:00 A.M. Meeting of the Executive Committee, C. A. A. S. (Room 252)

12:00 NOON Luncheon Meeting of the Executive Committee, C. A. A. S. (Room 244)

2:00 P.M. Program Session (The Betsy Ross Room)

Professor Earl L. Crum, Vice President of the C. A. A. S., presiding

"A Résumé of Etruscan," Professor Henry Hoenigswald, University of Pennsylvania

"The Function of Myth in Ancient Greece," Professor Rhys Carpenter, Bryn Mawr College

"Classical Nomenclature for Pre-Medical Students," Professor Helen North, Swarthmore College

"The Portrait of an Old Roman," Professor Richard M. Haywood, New York University

"Why Classics?," Professor Emeritus J. Duncan Spaeth, Princeton University

6:30 P.M. Dinner Meeting (The Franklin Room)

Toastmaster, Professor L. R. Shero, Swarthmore College

Invocation: The Right Reverend Monsignor Edward M. Reilly, J. C. D., L. L. D., Diocesan Superintendent of Schools, Archdiocese of Philadelphia

GREETINGS from

Miss Emilie Margaret White, President of the C. A. A. S.

Mr. Allen H. Wetter, Associate Superintendent of Schools in Charge of Public Relations, Philadelphia

Mr. Walter Biddle Saul, President, The Board of Public Education, Philadelphia

Miss Elizabeth White, President of the Philadelphia Classical Society

Professor Lloyd W. Daly, Dean of the College, University of Pennsylvania

Professor T. Robert S. Broughton, Bryn Mawr College

Professor Howard Comfort, Haverford College

Illustrated Lecture: "Archeology Since 1939," Dr. Dorothy Kent Hill, Curator of Ancient Art, The Walters Art Gallery, Baltimore, Maryland



## SATURDAY APRIL 18

MORNING SESSION: The Benjamin Franklin Hotel

AFTERNOON SESSION: The Museum of the University of Pennsylvania

9:00 A.M. Program Session (The Betsy Ross Room)

Miss Elizabeth White, President of the Philadelphia Classical Society, presiding

Report on the Washington "Conference on the Role of Foreign Languages in American Schools," Miss Juanita M. Downes, Cheltenham High School, Elkins Park, Philadelphia; Dr. Waldo E. Sweet, The William Penn Charter School, Philadelphia

"Projects on Roman Background in Teaching Latin," Mrs. Thalia Phillies Howe, Miss Fine's School, Princeton, New Jersey

Panel Discussion: "The Linguistic Program at the University of Michigan—What It Means to Teachers"

*Moderator:* Dr. Waldo E. Sweet

*Members of the Panel* (Recipients of Carnegie Foundation Grants in the Summer of 1952): Rev. Charles Herkert, O. S. F. S., Northeast Catholic High School, Philadelphia; Mr. Austin M. Lashbrook, The William Penn Charter School, Philadelphia; Mrs. Gerda Seligson, The Brearley School, New York City; Mr. Richard H. Walker, Bronxville Senior High School, Bronxville, New York; Miss Elizabeth White, Bala-Cynwyd Junior High School, Bala-Cynwyd, Pennsylvania

"Rome on Foot" (illustrated report on the 1952 summer session of the American Academy in Rome), Miss Hazel Beall, Alice Deal Junior High School, Washington, D. C., C. A. A. S. Rome Scholar 1952

12:00 NOON Luncheon Meeting of the Executive Committee, C. A. A. S., as guests of Bryn Mawr, Haverford, and Swarthmore Colleges (Room 244). Luncheon Meeting of the Philadelphia Classical Society (Place to be announced)

1:30 P.M. Annual Business Meeting of the Philadelphia Classical Society (The Museum of the University of Pennsylvania) President Elizabeth White presiding

2:00 P.M. Annual Business Meeting, C. A. A. S. (Museum) President Emilie Margaret White presiding

3:00 P.M. Guided group tours through the galleries of the Museum, Professor Lloyd W. Daly, Dean of the College, presiding

4:00 P.M. Tea for all in attendance by courtesy of the Department of Classical Studies of the University of Pennsylvania (Gallery of the Mediterranean Section), Professor Edward H. Heffner, Chairman of the Department of Classical Studies, presiding

## GENERAL INFORMATION

**TRANSPORTATION.** The Benjamin Franklin Hotel is located on Chestnut at Ninth Street, Philadelphia. It is easily accessible to the Pennsylvania, Baltimore and Ohio, and Reading Railroads and to bus and the airport. Those using the Pennsylvania should get off at 30th Street Station, those using the Baltimore and Ohio at the 24th Street Station, and for the Reading at the terminal at Twelfth and Market Streets. Directions for reaching the University will be given at the morning session on Saturday.

**HOTEL ACCOMMODATIONS.** The Hotel Benjamin Franklin will be the convention headquarters. All rooms are with bath and the rates per diem are as follows: Single: \$6.00—\$9.00; Double (with double bed): \$9.00—\$12.00; Double (with twin beds): \$13.00—\$15.00; Combination (two rooms with connecting bath: \$20.00; Suite: \$20.00. Reservations should be made directly with the Room Clerk at the Benjamin Franklin. Be sure to state you are attending the C. A. A. S. convention. Naturally the best selection can be had by making early application. Reservations are held until 6:00 P.M. of the day of arrival unless other arrangements are made.

Miss Marjorie E. King, 231 East Mount Pleasant Street, Philadelphia 19, and Miss Elizabeth White, 5 Chestnut Avenue, Narberth, are in charge of arrangements for the dinner on Friday evening. Those planning to attend the dinner should notify Miss King not later than *Friday, April 10*, and should send at the same time: (1) full name and address; (2) check for \$5.00 which covers cost of dinner and all gratuities; and (3) statement as to whether fish or meat is desired.

THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES  
EXECUTIVE COMMITTEE 1952-1953

*Officers*

PRESIDENT: Miss Emilie Margaret White, Public Schools of the District of Columbia  
VICE-PRESIDENTS: Professor Earl L. Crum, Lehigh University; Professor John F. Latimer, The George Washington University  
SECRETARY-TREASURER: Professor Eugene W. Miller, The University of Pittsburgh  
SECRETARY FOR DISTRIBUTION OF PUBLICATIONS: Professor Stanislaus Akielaszek, Fordham University  
EX-OFFICIO: Professor Franklin B. Krauss, The Pennsylvania State College (President of the Association 1949-1951)

*Regional Representatives*

DELAWARE: Miss Frances L. Baird, Wilmington Friends School, Wilmington  
DISTRICT OF COLUMBIA: Mrs. Mabel Funk Murray, Calvin Coolidge High School, Washington, D. C.  
MARYLAND: Mr. John S. Kieffer, St. John's College, Annapolis  
NEW JERSEY: Professor Frank C. Bourne, Princeton University; Miss C. Eileen Donoghue, Bloomfield High School, Bloomfield  
NEW YORK: Professor Malcolm MacLaren, Syracuse University; Professor F. Gordon Stockin, Houghton College; Mr. Richard H. Walker, Bronxville Senior High School, Bronxville  
PENNSYLVANIA: Miss Marjorie E. King, Springfield Township High School, Montgomery County; Miss Irma E. Hamilton, Wilkinsburg High School; Professor W. Edward Brown, Lafayette College.  
Editor of THE CLASSICAL WEEKLY: Professor Edward A. Robinson, Fordham University  
Representative on the Council of the American Classical League: Professor Eugene W. Miller  
Editor for the Atlantic States, Editorial Board of *The Classical Journal*: Professor Franklin B. Krauss

THE PHILADELPHIA CLASSICAL SOCIETY

*Executive Committee 1952-1953*

PRESIDENT: Miss Elizabeth White, Bala-Cynwyd Junior High School, Bala-Cynwyd  
1ST VICE PRESIDENT: Dr. Waldo E. Sweet, The William Penn Charter School  
2ND VICE PRESIDENT: Miss Mary Jane Lytle, The Shipley School, Bryn Mawr  
SECRETARY-TREASURER: Dr. Mary C. Miller, Sayre Junior High School  
PAST PRESIDENT: Miss Marjorie E. King, Springfield Township High School, Montgomery County

LOCAL COMMITTEE ON ARRANGEMENTS AND HOSPITALITY

Miss Helen S. MacDonald, *Chairman*, Friends' Select School

Honorary Members: Dr. Louis P. Hoyer, Superintendent of Schools; Mr. Walter Biddle Saul, President, Board of Public Education

ACTIVE MEMBERS:

Professor T. Robert S. Broughton, Bryn Mawr College	Miss Marjorie E. King, Springfield Township High School, Montgomery County
Professor Howard Comfort, Haverford College	Miss Mary Jane Lytle, The Shipley School, Bryn Mawr
Sister Consolata, West Philadelphia Catholic High School	Dr. Mary C. Miller, Sayre Junior High School
Professor Lloyd W. Daly, Dean of the College, University of Pennsylvania	Dr. Walter N. Myers, Camden Senior High School, Camden, New Jersey
Mr. George T. Davis, Episcopal Academy, Overbrook	Miss Haviland Nelson, Agnes Irwin School, Wynnewood
Miss Juanita M. Downes, Cheltenham High School, Elkins Park	Professor L. R. Shero, Swarthmore College
Rev. Charles Herkert, O. S. F. S., Northeast Catholic High School	Dr. Waldo E. Sweet, The William Penn Charter School
Dr. Ruth B. Hoffsten, Girls High School	Sister Maria Walburg, Chestnut College, Chestnut Hill
	Miss Elizabeth White, Bala-Cynwyd Junior High School, Bala-Cynwyd

## REVIEWS

(Continued from p. 167)

Trypanis' anthology contains a short preface (pp. v f.), a 55-page introduction (ix-lxiii), a selection of 218 poems arranged in historical sequence (Byzantine period, pp. 1-92; Frankish and Turkish periods, 93-138; modern period, 139-250),<sup>1</sup> a bibliographical selection (251-252), notes on each poem (253-274), a glossary (275-285), and an index of the poets included (283-285).

The printing is excellent and the edition on the whole rather successful. Some remarks are, however, in place. The reader would like to have in an improved second edition a concise metrical sketch and a more complete glossary, for references to books and articles on rhythm that are not accessible to the European (and American) student cannot suffice. Regarding the vocabulary, it seems to me that all poetic and dialectal words of the poetic language which are not in common use should be given in the glossary and explained; indeed, only a complete glossary can facilitate the understanding and enjoyment of the content of any poetic anthology, especially in our own case, if one takes into account the lack of a good Modern Greek-English dictionary for such studies; for even one who has a comprehensive grasp of Common Modern Greek is helpless when faced with many rare and dialect words.<sup>2</sup> For the study of a number of poems included in Trypanis' collection, of use is *Modern Greek Poetry*, translated and edited by Miss Rae Dalven (New York: Gaer Associates, Inc., 1949); the reader of this latter book should, however, be warned that its introduction and biographical sketches contain serious errors and misunderstandings and that the translations are not always felicitous.

Some errors of fact in Trypanis' introduction and all printing errors (which, for such a fine Oxford edition, are too many) should be removed in a future edition; the numerous misspellings cannot be listed here. Furthermore, the lines of extracts from longer poems should keep the actual numbering of the complete poems.

Finally, the English rendering of the Greek titles of the poems is not always satisfactory; e.g., for the poem of Valeritis (No. 152), "The Creeping Vine" would be better than Trypanis' "The Wild Vine"; similarly, Markoras' "The Dead Maiden's Complaint" (No. 155; Trypanis: "... Lament"), Drosinis' "Greek Earth" (No. 158: "The Soil of Greece"), Papandoniou's "The Prayer of the Humble Man" (No. 19: "The Humble Prayer"), etc.

<sup>1</sup> The anthology of Miss Sophie Antoniadis for prose and poetry that appeared in Utrecht in 1951 (*Het Nieuw-Griekse Leerboek* [Utrecht: Kemink & Zoon, n.d.]) includes (pp. 314-451) about one hundred poems or extracts of poems.

<sup>2</sup> Some corrections to the Glossary the present reviewer gives elsewhere.

Let us hope that studies in post-classical Greek language and literature, including Medieval and Modern Greek, will soon be widely introduced in the United States, as they deserve, since E. A. Sophocles was a pioneer and significant scholar in these studies in this country in the nineteenth century. For the time being Modern Greek is, to my knowledge, taught through the academic year only at the University of Utah and at Georgetown University.

DEMETRIUS J. GEORGACAS

UNIVERSITY OF UTAH

### The Alexandrian Library, Glory of the Hellenic World: Its Rise, Antiquities, and Destructions.

By EDWARD ALEXANDER PARSONS. Amsterdam-London-New York: The Elsevier Press, 1952. Pp. xiii, 468. \$7.50.

The purpose of this *mega biblion* is to assemble, for the first time in English, "the known materials and to essay the story of the creation and building of the libraries; the collecting, the division, the cataloguing and the editing of the books; and the amazing, phoenix-like existence for seven or nine centuries and the tragic fate of the fabulous University of Hellas, its Museum and Libraries" (xii).

The author begins, before plunging *in medias res*, with a discussion of the libraries of Old Greece (8-18), of Pergamum (19-31), and of Antioch-on-Orontes (32-50), and then covers the history and vicissitudes of the Alexandrian Library from its founding by Ptolemy Soter to its destruction by the Muslims. Mr. Parsons has devoted seven years to the preparation of this volume, which, for all its industry and enthusiasm, shows nevertheless serious defects. It could have been half the size, less diffuse, and more critical. Many of the authorities cited in the footnotes and in the extensive bibliography (433-461) are either antiquated or only loosely connected with the Alexandrian Library. The scholar will question the value of the long digressions *hors du sujet* in a book dealing with so serious a problem. Two examples will suffice: the description of the frivolity and games at "Daphne by Antioch - city of Libanus [*sic*, p. 50] . . ." with the escapades of Antiochus Epiphanes ("Illustrious" [*sic*, p. 41]), and a romantic account of one of Cleopatra's feasts (279-287). The general reader and layman may perhaps react differently to these digressions. But even the latter will wonder about the "Baths of Diocletian" (p. 40, note 4); "Glycera" (48) and "Glycira" (123); "Osirus" (72); "Canobic Canal" (62); "Canopic Way" (73); "bibliocarian labors" (142) and "bibliocarius" (150), "recitative" (233), "Septuagint" (409), "Gallenius" (404, 405) and "Gallienus"—to select only a few out of many.

Those familiar with ancient history will have to ask the question how the following (taken at random from a much longer list) have crept in: "Pantalic marble" (64); "diodochoi" (85); "Eumolped" (86); "Suidas and the two Vetæ" (157); "Sixtus Empericus" (252, note 3); "armoria" (266); "prescriptions" (for "proscriptions": 340); "Thebiad" (341); "Tribellius Pollio" (331, 332) and "Pollio, Thebellius" (454); Ovid's "*Festorum libre six*" (452). One would not expect errors of this type, even from one who, like Mr. Parsons, has been leaning heavily, by his own admission, on the volumes of the "incomparable and indispensable" Loeb Classical Library (4, note 1).

Mr. Parsons, of course, discusses the *Letter of Aristeas* in connection with his account of the collecting of non-Greek books in the Library. He believes that this important document was written about 200 B.C. (175, note 2). Professor Moses Hadas, in his learned edition and translation of *Aristeas* (New York 1951), has reinvestigated the problem of the date of this document and offers, in my opinion, cogent evidence that the Letter was composed shortly after 132 B.C. (see Hadas, *op. cit.*, pp. 5-53 and especially p. 54).

Mr. Parsons devotes a long chapter to Homer and the Homeric question (230-269). One must express astonishment that the name of the distinguished American Homeric scholar, the late J. A. Scott, is nowhere to be found.

Some parts of the book read like a lawyer's brief. In order to present a convincing picture, Mr. Parsons supplements the citations from the ancient sources (in translation) by citations from modern authorities with whom he happens to be familiar, giving their pros and contras. One example will suffice. The author does not believe that the library building was destroyed during Caesar's visit in Alexandria. What was burned was "an unknown quantity of books from the library" awaiting shipment to Rome (297). In the long list of modern authorities (including Will Durant) quoted in support of this thesis, one looks in vain for the name of T. Rice Holmes, who has an excellent appendix on the alleged destruction of the Library by Caesar (*The Roman Republic*, III 487-489).

For the layman this book may serve as a useful compilation of materials. But for students of the subject it contains too little meat to feed on.

JACOB HAMMER\*

HUNTER COLLEGE

\* We report with deep regret the sudden death of Professor Hammer, a valued contributor to *CW* for many years, on February 24, 1953. He was fifty-eight years of age. He had just resumed his teaching duties at Hunter after a leave of absence for work, at the Institute for Advanced Study, on his edition of Geoffrey of Monmouth, *Historia Regum Britanniae* (see *CW* 46 [1952/53] 111).—Ed.

**Selections from the *Ars Amatoria* and *Remedia Amoris* of Ovid.** By GRAVES HAYDON THOMPSON. Hampden-Sydney, Va.: Privately printed, 1953. Pp. xiii, 152. List price, \$2.75; net price, \$2.25.

At the Annual Latin Institute in 1950, Professor Thompson spoke eloquently for the *Ars Amatoria* as a text for second year Latin. The present reviewer was sufficiently convinced to try mimeographed selections upon a jaded Caesar class, with gratifying results. Students who had found little except words in the invasion of Britain were delighted with the flesh-and-blood people on the pages of Ovid.

Granted that this would be an *interesting* text, is it a suitable one? In the first place, it may be said that the pornographic content of the *Ars Amatoria* is confined to a very few lines; skillful editing by Professor Thompson has produced a text which could be offered to any group without offence. After careful search, the raciest line left appears to be *velle latus digitis et pede tange pedem*, "tweak her in the ribs and press your foot against hers."

But prejudice against the *Ars Amatoria* is strong. One would like to believe that the objections came only from bluenoses or those who have never read Ovid. However, a group of teachers recently considered using similar selections and there were strong votes against it by those who could in no sense of the word be called either ignorant or prim.

So there the matter rests. For those who think that the material is suitable, this is a splendid book. It is attractive in format, and its 1594 lines are accompanied by sprightly notes. A basic vocabulary is given in a single unfolding sheet in the back cover. The rest of the vocabulary is given in the notes; this will be a boon to the weaker student, and the better student can be taught to do without it.

We have only one adverse comment. Why are the quantities not marked?

WALDO E. SWEET

WILLIAM PENN CHARTER SCHOOL  
PHILADELPHIA, PENNSYLVANIA

**Plinio il Giovane, Il Panegirico di Traiano.** Edited, with a commentary, by ENRICA MALCOVATI. Florence: Sansoni, 1952. Pp. ii, 175; 4 plates. L. 600.

This is a nice little edition, satisfactory and adequate for all ordinary purposes of the reader of this interesting and important document. Lacking the long and detailed introduction of Durry's edition, it is otherwise very similar. The text, with some slight changes, is that of the same editor's edition of the *Panegyric* with translation (Florence: Sansoni, 1949) to which the reader is referred for *apparatus criticus*, but passages where the text is controversial are discussed in the commentary.

The commentary, which occupies perhaps half the page on the average, contains brief summary of the content of each chapter, and notes on historical, literary, and rhetorical (with considerable attention to the *clausulae*) matters relevant to the text. The historical commentary has been little scathed by some of the scholarly work of the last several decades; e.g.: "sotto Tiberio essa [the *lex maiestatis*] divenne un' arma formidabile di dispotismo"; and "altra allusione agli ignominiosi trionfi di Domiziano," although elsewhere the editor writes, "v' è ora tendenza a riabilitare la politica di questo imperatore," with citation of Syme, *et al.*

If one has Durry, he will hardly need this; if one does not require Durry's comprehensive introduction, this will do very nicely, and of course less expensively.

ROBERT SAMUEL ROGERS

DUKE UNIVERSITY

#### REPORT OF THE COMMITTEE ON REVISION OF THE CONSTITUTION OF THE C.A.A.S.

In accordance with the action of the Executive Committee at the May 1949 annual meeting of the Association, Professor Franklin B. Krauss, who entered on his duties as President at the close of that meeting, appointed the following committee to study the Constitution of the Association and to report to the Executive Committee at the fall meeting in November, 1949: Earl L. Crum, John F. Latimer, Lillian B. Lawler, Harry L. Levy, Emilie Margaret White.

At the November 1949 meeting, the Executive Committee elected Professor Krauss chairman of the Committee on Revision of the Constitution.

In April, 1951, Miss Emilie Margaret White, the newly elected President, requested the Committee on Revision to continue its study.

In December, 1951, Professor Harry L. Levy, in anticipation of his retirement from the office of Editor of *THE CLASSICAL WEEKLY*, asked to be relieved of his duties on the committee. President White appointed Professor Edward A. Robinson to serve in his stead.

On April 18 and 19, 1952, the chairman, Professor Krauss, presented the committee's report to the Executive Committee. After some few changes and additions were made, the report was unanimously accepted.

Professor Krauss gave the report, thus amended, its first reading before the Association in annual business session, on April 19, 1952. The motion that the report be accepted as read was passed without a dissenting vote. The report will, therefore, be presented for final action, when it is given its second reading at the annual business session in the spring of 1953.

The report, as printed here, follows this procedure: (1) each Section of an Article for which amendment is

being proposed is stated as it now stands in the Constitution; (2) after each such statement, the proposed amendment (*P.A.*) is stated. Where necessary, an explanatory statement as to the specific position of the proposed amendment appears in parentheses after the Section heading.

Articles IV, VI, VII, VIII are not affected by these present proposals of the Committee on Revision. They are being studied, and recommendations regarding them will be submitted at the annual spring meeting in 1953.

FRANKLIN B. KRAUSS, *Chairman*

#### ARTICLE I—NAME AND OBJECT

SECTION 1. This Association shall be known as the Classical Association of the Atlantic States.

SECTION 2. Its object shall be to unite all persons in the Atlantic States who are interested in the study of the literature, the life, and the art of Ancient Greece and Ancient Rome, that the position of the Classics may be strengthened in every possible way, through the encouragement of research and the development of better methods of teaching.

*P.A.* Its object shall be to unite all persons in the Atlantic States who are interested in the study of the literature, the life, and the art of ancient Greece and ancient Rome, that the position of the Classics may be strengthened in every possible way through the encouragement of research, the development of better methods of teaching, and the fostering of public support of the Classics.

#### ARTICLE II—MEMBERS

SECTION 1. Any person who resides within the territory covered by the Association and is interested in the study and the teaching of the Classics, whether he or she is actually engaged in teaching or not, shall be eligible to membership.

*P.A.* Any person who resides within the territory of the Association (New York, Pennsylvania, New Jersey, Maryland, Delaware, and the District of Columbia) and is interested in the study and the teaching of the Classics, whether he or she is actually engaged in teaching or not, shall be eligible to membership. Similarly, any institution (school, college, university, bureau, etc.) that is located within the territory of the Association and that has an interest in the program of classical studies shall be eligible to membership.

SECTION 2. The Executive Committee shall have power to elect suitable persons to membership. Members in good standing may at any time submit names in writing to the Secretary-Treasurer for action by the Executive Committee. Any person seeking membership may make application in writing to the Secretary-Treasurer.



*P.A.* The Executive Committee shall have final authority to act on all applications for membership. Members in good standing may at any time submit names in writing to the Secretary-Treasurer. Any person or institution may make application for membership in writing to the Secretary-Treasurer.

*Proposed Section 3.* [Proposed as an additional Section to Article II.] The Executive Committee shall have power annually to nominate for Honorary Membership individuals who reside within the territory of the Association, who are not professionally concerned with the study or the teaching of the Classics, yet who have rendered notable service in the support and promotion of classical studies. The names of persons so nominated shall be duly submitted in the Annual Business Meeting, and election shall be by majority vote. Elections shall not exceed two, and may be limited to one, in any one fiscal year of the Association. Persons so elected shall be apprized of the fact by an appropriate document drawn up by the Executive Committee and signed by the President and the Secretary-Treasurer in behalf of the Executive Committee and the Association. Insofar as the Association is concerned, Honorary Membership confers on the recipient no benefit beyond that of grateful acknowledgment of outstanding service to the classical cause.

### ARTICLE III—OFFICERS

**SECTION 1.** The Officers of the Association shall be a President, two Vice-Presidents, a member of the Executive Committee for each State in the Association and for the District of Columbia (except that the States of New York and Pennsylvania shall have three members each, and New Jersey two) and a Secretary-Treasurer. These officers shall be elected on the second day of the annual meeting. Elective members of the Executive Committee shall serve no more than three years in succession, and shall not be eligible for re-election until after the expiration of at least one year after the end of such a term.

*P.A.* The Officers of the Association shall be a President, two Vice-Presidents, a Secretary-Treasurer, a Secretary for Distribution of Publications,<sup>1</sup> and eleven Regional Representatives apportioned among the several areas comprising the territory of the Association according to the relative size of the membership within these areas, thus: three from New York, three from

Pennsylvania, two from New Jersey, and one each from Maryland, Delaware, and the District of Columbia. Among the Officers there shall also be an Officer-At-Large in the person of the most recent Ex-President who is still an active member of the Association.

**SECTION 2.** There shall be an Executive Committee, to consist each year of the officers named in Section 1 of this Article, of the Editor-in-Chief or Managing Editor of *THE CLASSICAL WEEKLY*, and the President of the preceding year. Five members of the Executive Committee shall constitute a quorum.

*P.A.* The Executive Committee shall consist in each year of the Officers named in Section 1 of this Article,<sup>2</sup> and of the Editor of *THE CLASSICAL WEEKLY*. Eight members of the Executive Committee shall constitute a quorum.

**SECTION 3.** A Committee on Nominations shall be appointed at the first session of the Annual Meeting.

*P.A.* The President, with the approval of the Executive Committee, shall appoint a Committee on Nominations well in advance of the Annual Spring Meeting, so that this Committee may have ample time in which to solicit suitable and willing candidates for the several offices.

**SECTION 4.** All elections shall be by ballot.

*Proposed Section 4.* [This would replace by number the existing Section 4, of Article III, and would be an addition to this Article.] Names of candidates for the Offices referred to in Section 1 of this Article,<sup>2</sup> with the exception of that of the Officer-at-Large, and the name of a candidate for the position of Editor of *THE CLASSICAL WEEKLY*, shall be presented by the Committee on Nominations, after consultation with the Executive Committee, to the members of the Association in Business Meeting, on the second day of the Annual Spring Meeting. The Chair shall also entertain nominations from the floor of the Business Meeting.

*Proposed Section 5.* [Proposed as an additional Section to Article III, it states a procedure different from that stated in Article III, Section 4, of the present Constitution.] All elections of members of the Executive Committee, as defined in Section 2 of this Article [i.e., in the proposed amendment of Section 2, of Article III] shall be by oral declaration. In cases where doubt arises, there shall be a show and count of hands. A majority vote constitutes an election.

*Proposed Section 6.* [Proposed as an additional Section to Article III, it specifies the regulations of eligibility for re-election to the same office, so as to include all of the elective members of the Executive Committee, instead of only the elective members from the several

<sup>1</sup> At the Annual Business Meeting, on April 27, 1951, the following amendment to Article III, Section 1, was proposed: "That Article III, Section 1, of the Constitution as amended in April, 1939, be amended to include among the officers of the Association a Secretary for Distribution of Publications." In accordance with the provisions of Article VIII (Amendments), Section 1, this proposed amendment was again addressed to the Annual Business Meeting, on April 19, 1952, and was unanimously adopted.

<sup>2</sup> I.e., in the proposed amendment of Section 1, of Article III.

States and the District of Columbia, to whom alone reference is made in the final sentence of Article III, Section 1 of the present Constitution.] Elections of all members of the Executive Committee for the ensuing year shall be conducted at the Business Meeting which shall be held on the second day of the Annual Spring Meeting in each year. Eligibility for re-election to the same office shall be based on the following conditions:

The President, after having served for one year, may be re-elected for the year immediately ensuing. At the expiration of a term, whether of one year or of two consecutive years, at least two years must elapse before he (or she) will again be eligible for election to this same office.

Each of the two Vice-Presidents, after having served for one year, may be re-elected for the year immediately ensuing. At the expiration of a term of two consecutive years, at least one year must elapse before he (or she) will again be eligible for election to this same office.

A Regional Representative shall be elected with the understanding that normally he (or she) shall serve through a term of three consecutive years. He (or she) must none the less stand for re-election both in the second and the third year of this term. At the expiration of a term of three consecutive years, at least one year must elapse before he (or she) will again be eligible for election to this same office.

The Secretary-Treasurer, the Secretary for Distribution of Publications, and the Editor of THE CLASSICAL WEEKLY, by reason of the special services which they render to the Association, shall severally be eligible for re-election from year to year for as many years as their services are acceptable to the Association, and for as long as they find it possible to furnish these services.

#### ARTICLE V—DUES

SECTION 1. Every member shall pay into the treasury of the Association annually a fee to be established by the Executive Committee. Of this fee a proportion to be established by the Executive Committee shall be set apart to cover his subscription to THE CLASSICAL WEEKLY and/or other periodicals.<sup>3</sup> Within the territory of the Association, subscription to THE CLASSICAL WEEKLY shall be only through membership in the Association.

P.A. Every member shall annually pay into the treasury of the Association the annual membership fee, which shall be determined by the Executive Committee

and shall be subject to the approval of the members of the Association in Business Session at the Annual Spring Meeting. Of this fee a proportion to be determined by the Executive Committee shall be set apart to cover the member's subscription to THE CLASSICAL WEEKLY (the official organ of the Association) and/or *The Classical Journal*.

*Proposed Section 2.* [This proposed Section 2 replaces by number the present Section 2,<sup>4</sup> of Article V, and is an addition to Article V. It incorporates the sentiment in the concluding sentence of the present Section 1, of Article V.] Within the territory of the Association, subscription to THE CLASSICAL WEEKLY alone, or in combination with *The Classical Journal* and/or *The Classical Outlook* and/or other classical periodicals, shall be possible only through membership in the Association. An institution (school, college, university, bureau, etc.) located within the territory of the Association shall be eligible for membership through subscription to THE CLASSICAL WEEKLY and payment of the annual membership fee; it shall not be eligible for membership through subscription to *The Classical Journal* and/or other classical periodicals, whether in combination with THE CLASSICAL WEEKLY or not.

*Proposed Section 3.* [This proposed Section 3 replaces by number the present Section 3,<sup>5</sup> of Article V. It amends and adds to the proviso stated in the present Section 2, of Article V.] Any person who is a member of the Association may at any time become a Life Member on payment of the sum of one hundred (100) dollars into the treasury of the Association. A member, upon attaining his (or her) sixty-fifth birthday shall be designated a "Life Member per honorum," and shall thereafter be exempt from payment of the annual membership fee, and shall be entitled to subscription to THE CLASSICAL WEEKLY for the duration of his (or her) lifetime at a special rate to be determined annually by the Executive Committee, *provided* that he (or she) has been a member in good standing of the Association for at least fifteen (15) consecutive years, or for any twenty (20) years prior to the year in which he (or she) becomes eligible for such membership.

*Proposed Section 4.* [Proposed as an additional Section to Article V, it amplifies the terms stated in the present Section 3,<sup>5</sup> of Article V.] Any member who fails to pay the annual membership fee in any fiscal year of the Association shall be dropped from the

<sup>4</sup> Section 2, of Article V, of the present Constitution reads thus: "Any member may become a life member on payment of the sum of twenty (20) dollars into the treasury of the Association." For obvious reasons, this Section has these many years been set aside as being utterly impracticable under ever more stringent economic conditions.

<sup>5</sup> Section 3, of Article V, of the present Constitution reads thus: "Failure to pay the annual fee for two consecutive years shall *ipso facto* terminate membership in the Association."

<sup>3</sup> By special action of the Association in Business Session, on April 27, 1940, the phrase, "and/or other periodicals," was so restricted as to refer only to *The Classical Journal*.

roster of members in good standing, and his (or her) subscription to *THE CLASSICAL WEEKLY* and/or *The Classical Journal*, and/or other classical periodicals ordered in combination with *THE CLASSICAL WEEKLY* and/or *The Classical Journal*, shall at once be suspended. If, after receiving due notice(s) of this action through the office of the Secretary-Treasurer, he (or she) fails to pay the annual membership fee for two consecutive years, his (or her) membership shall *ipso facto* be terminated.

*Proposed Section 5.* [This proposed Section 5 is an addition to Article V.] Annual subscription to *THE CLASSICAL WEEKLY* at a special reduced rate to be determined annually by the Executive Committee shall be made available to secondary school students and to undergraduate college and university students whose names are duly submitted to the Secretary-Treasurer of the Association by a member in good standing of the Association.

Respectfully submitted,

EARL L. CRUM  
JOHN F. LATIMER  
LILLIAN B. LAWLER  
EDWARD A. ROBINSON  
EMILIE MARGARET WHITE  
FRANKLIN B. KRAUSS, *Chairman*

## NOTES AND NEWS

The annual **Iowa Classical Conference** will be held at the State University of Iowa, Iowa City, April 17-18, 1953. The program, as announced by Prof. O. E. Nybakken, includes the following: April 17 (8 P.M.): Prof. George E. Mylonas, "New Discoveries in the Mycenaean World"; April 18 (morning session): Prof. Norman J. DeWitt, "A Second Language: A National Problem"; Miss Jessie M. Parker, Superintendent of Public Instruction, State of Iowa, "Latin in the Secondary School Curriculum"; Prof. George E. Mylonas, "New Discoveries at Eleusis: Excavations, 1952"; Mr. Jeremy Ingalls, "The Classics in the Context of World Literature"; Rev. Sebastian Menke, "Some Classical Elements in the Writings of the Church Fathers"; Prof. Kevin Guinagh, "Psychoanalyzing the Ancients: Marcus Aurelius and Commodus"; April 18 (afternoon session): Panel and audience discussion on "Latin in the High School Curriculum from the Administrator's Viewpoint"; the panel will consist of Miss Parker and Superintendents C. T. Feelhaber (Fort Dodge), Clyde Parker (Cedar Rapids), C. A. Cottrell (Mount Pleasant), and H. J. Williams (Davenport).

BOOKS RECEIVED, omitted for reasons of space in this issue, will be resumed in No. 12 (March 23, 1953).

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